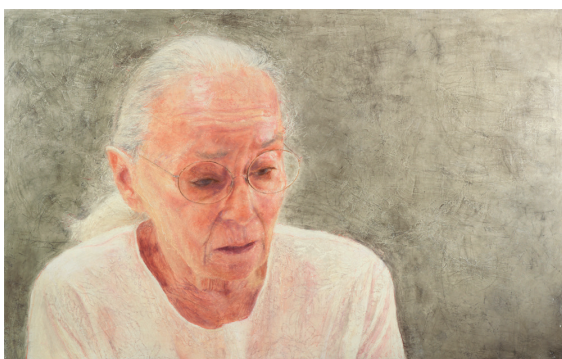




Tsukioka Yoshitoshi *Picture of the country of New (Holland) South Wales (Shin Oranda Minami Waruresukoku no zu)* 1866. Ink and colour on paper woodcut, printed in colour inks, from multiple blocks, 36 x 72 cm. National Gallery of Australia, Canberra. Andrew and Hiroko Gwinnett Fund, 2012.

Picture of the country...

As far as we know, the great ukiyo-e artist Tsukioka Yoshitoshi (1839-1892) never left Japan during his lifetime, and he certainly never made it as far as New South Wales. But depictions of life in the West, both real and imagined, were popular during the Meiji period (1868-1912), a more open era in Japan's history, which followed a long period of self-imposed isolation. Yoshitoshi's *Picture of the country of New (Holland) South Wales [Shin Oranda Minami Waruresukoku no zu]*, 1866, depicts the artist's imagined idea of what New South Wales might have looked like. The print, held in the collection of the National Gallery of Australia, Canberra, reveals an admirable, if not entirely accurate, guess. The subjects of Yoshitoshi's series of woodblock prints *One Hundred Aspects of the Moon* (1885-1892), which goes on display in its entirety for the Gallery this month, are drawn from stories told much closer to home – Japanese legends, Chinese history, the Samurai, and more. Assistant curator of Asian Art Natalie Seiz previews this rare opportunity to see all 100 works on display on page 24.



Jenny Sages *After Jack* People's Choice winner 2012. Encaustic and pigment on board, 120 x 190cm. © the artist.

ARCHIBALD ARTISTS' FAVOURITE PORTRAITS

This month *Look* visited the 20-time Archibald finalist Jenny Sages to talk about a favourite portrait, Egon Schiele's *The scornful woman* from the Wien Museum, Vienna. Entering the artist's home, one of the first things a visitor sees is Sage's 2011 Archibald portrait of her late husband. Painted in the last months of his life, *My Jack* now hangs in pride of place near the television in the living room ("where I can watch the news and talk to him"). Sages followed *My Jack* with her self-portrait *After Jack* – a stark portrait of the artist in the thick of grief that won Sages the People's Choice award and still prompts fans to approach her whenever she visits the Gallery, recalling the impact both portraits had.

"Portraits can live on ... those two, Jack's and mine, have," says Sages. *After Jack* was in Sages' living room, as well, still in a crate waiting to be unpacked. "I'm stuck in there and I can't breathe, I can't breathe!" she says, rapping her knuckles against the wood. Read Sages and other Archibald winners and finalists Del Kathryn Barton, Sam Leach and Abdul Abdullah reflect on their favourite portraits on page 30. The Archibald, Wynne and Sulman Prizes are on show until October 9.